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### Dwight's Journal of Music,

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Its contents will relate mainly to the art of MUSIC, but with occasional glances at the whole world of Art and of polite Literature, indeed at every thing pertaining to the cultivation of the Beautiful; including from time to time:

1. Critical reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, &c.
2. Notices of new music published at home and abroad.
3. A summary of the significant Musical News from all parts, gathered from English, German, French, as well as American papers.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on Music in its moral, social, and religious bearings; on Music in the Church, the Concert-room, the Theatre, the Chamber, and the Street; &c.
6. Translations from the best German and French writers upon Music and Art.
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[Translated by the Editor.]

### FREDERIC CHOPIN.

BY FRANZ LISZT.

#### I.

Painfully as his loss will be lamented by all artists and by all, who knew him, still perhaps it may be permitted to doubt whether the moment has yet arrived, when CHOPIN can be estimated at his real worth and take the high place, which in all probability the Future will assign him.

If it has many times been proved, that "a prophet has no honor in his own country," does not the experience also hold good, that the prophets, that is, the men of the Future, the men, who have a presentiment of coming time and bring it nearer to us in their works, will not be recognized as prophets by their own age? And scarcely dare we maintain, that it could be otherwise. The younger generations of artists may fortify themselves as they will against the slowly appreciating ones, whose uniform custom it is to bury the living with the dead: in Music and in all other Art it is frequently reserved to time alone, to bring the full beauty and merit of their works to light.

The various forms of Art are properly but magic spells, for calling out emotions, feelings, passions; and Genius shows itself in the creation of new forms, which often chime with only such emotions as never yet have been awakened in the sphere of those spell-bound. Can we then indulge the hope, in Arts where the feeling is connected with the exciting cause without any mediation of thoughts or reflection, that the mere introduction of new and unwonted forms and measures shall be no hindrance to the immediate understanding of a work? The surprise, nay even the fatigue, accompanying strange impressions makes them sound to the great multitude like a language, which it does not understand and which for that reason at first seems to it somewhat barbarous. Many shrink in terror from the mere pains it will cost to accustom the ear to it, and then they doggedly refuse it all more serious study. Commonly it is the most lively and most youthful organizations, those least entangled in the web of custom, (which, even where it is invincible, is worthy of respect), that take to the new idiom, first out of curiosity and then with passion. Through these it penetrates even into the most intractable regions of the public; through these,

at last, the public seizes the sense, the signification, the structure of the music, and does justice to its peculiarities or to its richness. Accordingly, those composers, who are not tied to traditional methods, need more than other artists the aid of time. They cannot hope that death will enhance the value of their works for the time being, as is sometimes the case with pictures; and no one of them can in behalf of his scores revive the artifice of that Dutch painter, who told his wife to spread a report of his death, to raise the price on what had been accumulating in his studio.

Great as is the popularity acquired by a portion of the compositions of the man, whose vital energy corporeal sufferings had broken down a long time before his death, there is still reason to suspect, that posterity will measure his labors by a more serious standard than the present. Future historians of music will give full credit to one, who has distinguished himself by so strange a genius for melody, by such felicitous and remarkable enlargements of the web of harmony; and they will justly prize his conquests above many a work laid out upon a vaster scale, and played again and again by an entire orchestra, or sung again and again by whole troupes of *prime donne*.

By confining himself exclusively to the Piano Forte, CHOPIN has proved himself, in our opinion, to possess one of the most essential properties of a writer or a composer: namely, a correct appreciation of the *form*, in which his mission was to be achieved, and his designs executed. And yet this fact, which we impute to him as a high merit, has harmed his reputation. Another person, in possession of such fine melodic and harmonic creative power, would hardly have withstood the temptations offered by the song of strings beneath the bow, by the languishing of the flute, by the crackle of the trumpet, which we still persist in regarding as the peculiar messenger of the old heathen goddess, for whose passing favor we are suitors. What a mature conviction it required in him, thus to limit himself to a seemingly barren domain, and out of its soil entice flowers, which seemed as if they must renounce all hope of thriving there! What a depth of insight is revealed in this exclusive choice of the means of plucking the various effects of instruments out of their usual sphere, where the resounding yeast waves break on the shore, and confining them within a narrower, but more ideal circle! What a confident presentiment of the future power of his in-

strument in this self-sacrificing rejection of an empiricism so all-pervading, that another would probably have esteemed it contrary to nature, to withdraw such great thoughts from their usual interpreters! How admirable this well-considered feeling of the Beautiful for its own sake! On the one hand, he restrains his talent from the common tendency to distribute every shred of melody over a hundred music-desks; and on the other, he enriches the auxiliary sources of the Art, in teaching us how to concentrate them upon a given space.

Far from seeking his renown in the noise of the orchestra, CHOPIN contented himself with seeing his thoughts fully quickened into life upon the key-board of the piano. He always reached his end, which was no other than to secure to the musical essence of his idea the full expression of its power; but he despised the mere effect of masses and the coarse pencil of the scene-painter. As yet the value of the sketches from his fine pen has not been considered with sufficient seriousness or due attention; for people are accustomed, even in this day, to think those composers only worthy of a great name, who have left behind them at least half a dozen operas, as many oratorios and several symphonies; of each musician they demand *all*, and if possible, a little more. Whether justly, is quite problematical. Far be it from us to call in question the more dearly earned fame and the actual superiority of those epic bards, who have unfolded their resplendent creations upon the broadest field; we could only wish, that in musical works the same standard of material proportions might prevail as in the other Fine Arts; for instance, in Painting, where a canvass of twenty square ells, as the Vision of Ezekiel, or the Churchyard by Ruysdael, is reckoned among masterpieces of as high a rank, or higher, than many a picture of far greater compass, even were it by a Rubens or a Tintoretto. Is Beranger any the less a poet, because he has confined his thoughts within the narrow limits of the People's Song? Does not Petrarca owe his triumph to his Sonnets, while what one of his admirers knows his poem upon Africa? We do not doubt the gradual disappearance of the prejudices, which dispute the rank of an artist, who should write nothing but Sonatas, like those of FRANZ SCHUBERT, compared with many another, who has scored the common-place melodies of many operas, which we care not to mention. Even in Music we shall gradually learn, in the various kinds of composition, to take account first of all of the eloquence and talent, with which the ideas and feelings are expressed, without regard to the space and means, by which it is accomplished.

Now it is impossible to subject Chopin's labors to an intelligent analysis, without finding in their beauties of the first magnitude, an expression perfectly new, and a harmonic texture as original as it is complete. With him the boldness always justifies itself; the richness, even to exuberance, does not exclude clearness; the strangeness does not degenerate into *baroque* affectation. The embellishment begets no blur; the luxury of ornaments does not smother the beauty of the main lines. His best works are rich in combinations, which may be said to make epochs in the treatment of musical style. Audacious, shining, seductive, they clothe their profundity with so much grace, their art with so much charm, that

one has difficulty to disentwine himself from their transporting, magic clasp, so as to judge them in cold blood from the stand-point of their theoretic worth. This worth has been already felt; but it will be more and more appreciated, when the time shall come for an exact examination of the services, that have been rendered to the art of Music in the period in which CHOPIN lived.

To him we owe that expansion of the Chord, both when struck full, and when broken into *arpeggio* and through several octaves; those chromatic and enharmonic windings, of which his *Etudes* contain such astonishing examples; those minute groups of interpolated notes, which fall down like a colored dew upon the melodic figure, and for which, until he came, only the *fioriture* of the older Italian song school had been taken for a model. While he enlarged the boundaries, within which they had hitherto kept, he lent to this kind of ornament that unexpectedness and that multi-formity, which lay beyond the compass of the human voice, heretofore always slavishly copied in the so-called *embellishments* for the piano, that had become so stereotyped and monotonous. He invented those wonderful harmonic progressions, which lent a serious character even to those pages, which with their light material could scarcely lay claim to such meaning. But what of the *material* (the subject matter)? The Idea, which he charms out of it, the inspiration which he breathes into it, exalts, ennobles, magnifies it. What melancholy there is, what subtlety, what fine perception, and above all, what ART in those masterpieces of Lafontaine, whose matter is so common-place, and whose title so modest! *Etudes* and *Preludes* are titles quite as modest; nevertheless the musical pieces of CHOPIN, which bear them, remain forever perfect types of a species, which he has created, and which, like all his works, sprang from the character of his poetic genius.

Almost the earliest of his works, they bear the stamp of a young creative power, which in some of his following productions, that are more labored, more filed, more learnedly written, gradually disappears, to become lost entirely in his latest; for these are the offspring of a morbid sentimentality, which might be called the painful fruit of an exhausted vital energy.

[To be continued.]

## BUGLE SONG.

BY ALFRED TENNYSON.

The splendor falls on castle walls  
And snowy summits old in story;  
The long light shakes across the lakes,  
And the wild cataract leaps in glory:  
Blow! bugle, blow! set the wild echoes flying—  
Blow, bugle! answer, echoes! dying, dying, dying!

Oh hark! oh hear! how thin and clear,  
And thinner, clearer, farther going!  
Oh! sweet and far, from cliff and scar,  
The horns of Elfland faintly blowing!  
Blow! let us hear the purple glens replying—  
Blow, bugle! answer, echoes! dying, dying, dying!

Oh love, they die in yon rich sky!  
They faint on hill, on field, on river;  
Our echoes roll from soul to soul,  
And grow for ever, and for ever!  
Blow, bugle, blow! set the wild echoes flying,  
And answer, echoes, answer! dying, dying, dying!

## CLASSIC AND OPERATIC MUSIC,

OR

### The Contrapuntists and the Melodists.

[Concluded from the last number.]

The assertion: Every age has its joys, applies also to music. In it we recognize a somewhat melancholy truth, which however but few friends of music willingly admit, who all their days keep sounding the praises of their beloved art. But the passion for music, if it be carried to an extreme degree, wears out the sense and the heart, as well as any other passion; it has, like every other, its excesses and its dangers. The liveliness of musical impressions degenerates, with certain temperaments, into an undue vehemence, and the habit of yielding thereto can in the long run induce nothing but a disturbance of the moral balance and a loss of the capacity of enjoyment. This is especially the case with dramatic and concert music, which is more passionate and sensuous than any other. But when one finally has had this sad experience in himself; when Melody, with the whole train of its allurements no longer says to us what it once said, then it often happens, that the taste changes with age; an age, however, which cannot always be measured by the number of years. Fortunately, music contains also in itself the antidote against the evil it has caused. Without loving it any the less, one can love it differently; the pleasure can regain in interest what it has lost in voluptuous fire; and other works invite us then to more tranquil emotions, since they attach the music to the pleasures of the mind, and at least keep alive in it always the warmth, which the language of feeling must have and the heart must enjoy, without unnerving it. These pleasures in their nature are the most enduring; and the works, to which we owe them, are not subject to the mournful changes of fashion, which to-day despises what it yesterday adored. The Dilettante has become a Connoisseur.

The long life ascribed to fugues lies not, as Forkel assures us, in the aesthetic superiority of that species. There can, I repeat it, be no question of absolute pre-eminence between the two parts of musical art, each of which contains but half of its resources in itself, and has not the power to make itself complete. This long duration probably lies in the structure and the technical laws of the Fugue. The changeable and perishable element, Melody, in it is reduced to its lowest value. It is nothing but a subject, a theme, a musical proposition, commonly limited to three or four bars. Moreover the invention of a *subject* is no arbitrary process, for you must find one suited to the contrapuntal analysis, to which it is to be subjected. It is never clothed according to the old or the new fashion, precisely for the reason, that makes it impossible for it to follow either. Fashion crumbles before it, as a whim gives way before necessity. And if mannerism cannot insinuate itself into the melodic design of the subject, how much more impotent it must be against the whole work! The combinations, the imitations, the canonical plays, the many crossing outlines, of which the fugue consists, gives a rounded and compact mass, which resists the strokes of Time, as in a beleaguered city the churches built of hewn stones resist the bombs, which shatter the less solid edifices.

And not only do works of the fugued style



find the guaranties of a long existence in the natural strength of their putting together; for another reason they escape a misfortune, which is perhaps the greatest next to that of being executed in the judicial sense of the word. These works are never disgraced by coming into fashion; they are not abused and worn out by having to be heard continually and without any mercy in theatre and concert and saloons, where there happens to be a piano, in promenades and grand parades. Who has not a thousand times cursed such fashionable arias, which he has met day and night under all possible forms, even where he was expecting a more serious music?

At the time when counterpoint and melody were in a state of separation, the musicians, that is to say the contrapuntists and the melodists, must have discerned very different and yet perfectly compensatory fates in the type of the two respective styles. The melodists won glory in their nation and in all Europe, the applause of the multitude, the flatteries of fashion, of which they were at once the priests, the idols and the victims; the laurel wreath, that withered as soon as it was placed upon the head of the victor; gold, that went as rapidly as it was easily earned; popularity with all its advantages and burdens. The contrapuntists reaped the quiet marks of honor, by which the toils of scholars are remunerated, and which are limited to their own circle. A place as chapel-master in a church, or organist, if fortune was particularly well disposed to one; moderate income, assiduous labors, a few scholars for interested admirers, colleagues difficult to satisfy for judges, and a silent church public for their incitement. The world scarcely knew them. But these men could write freely, as *God and their own hearts prompted*, as MOZART always had so longed to do; they had the consciousness of their merit and the presentiment of a remote but an enduring glory, and they envied not their fortunate and renowned rivals, the melodists. They were free! This explains all, as well their faith in the future, as the stoicism which they opposed to the indifference of their contemporaries. The best part of their fortune consisted of a draft upon posterity, payable when they themselves should no more need it. So lived, both inwardly and outwardly, those philosophical musicians, of whom JOHN SEBASTIAN BACH will be the prototype for all times.

For Dwight's Journal of Music.

### The Hungarian Orchestra.

The last accounts from London speak of a band under the above name, which is now successfully giving concerts in that city. As they will probably visit our country before a great while — such at least we understood to be their intention, a year since — and as they are really well worth hearing, it strikes us that a paragraph or two on them will not be misplaced.

The company is small, consisting of but fifteen performers, and the members are mostly, if not entirely, Gipsies, though called Hungarians. The leader's name is Kalozdy, and the company is sometimes called by his name, and sometimes the Locz Orchestra, from the place whence it came. Most of them know nothing of music, farther than to play on their instruments the music taught them by the leader — the violoncellist and one of the clarinetists cannot read a note.

Most of the music they play is national, such as the Rakoczy March, overture to a Hungarian Opera, pieces by Kalozdy, the leader, &c.; though in Berlin they played, in addition to these, Rossini's "Tell" overture, Von Flotow's overture to "Martha," and extracts from *Ernani* and *Nebuchadonzer* by Verdi, and from *Ilka* by Doppler. Their true sphere is their own music, which is elegiac and plaintive, constantly changing from

major to minor, from piano to forte, &c., and full of such characteristic effects, as much belonging to Hungarian music, as the omission of the *Seventh* does to the real old Scotch songs.

The Orchestra is a perfect model of discipline; and in their *accelerandos*, *retardandos*, &c., and in all dynamic changes, every man accelerates, retards, increases or diminishes, so perfectly with all the rest, that it seems really as if they all felt the thoughts and emotions of Kalozdy. This is owing of course partly to their seven years practice together, and partly we think to the fact that so many of them are taught their parts note by note by their leader, who of course will give to each man the same expression. The composition of the Orchestra, or rather the selection of the instruments, is curious.

Five violins play the leading parts and melodies; one viola, one violoncello, and one contra bass furnish the middle parts and bass. These are all the stringed instruments. Two clarinet players comprise the whole band of wood instruments. They use clarinets in A, B, D, and C, and for piccolo parts one in E b. This is not so good as the piccolo would be, as the clarinet can only be played *forte*, and has a somewhat screechy effect. The other instruments are all metallic, consisting of two keyed bugles (!) with very wide bells. The first bugle is in C, the second in F, and both have a range of three octaves. In Berlin, one of the feats of the bugler was to play a most difficult cadence with all sorts of ornaments in vocal style, — and this he did most perfectly. Two horns in F and a bombardon (?) fill up the quintet of brass instruments. Their playing won the highest admiration in Germany, and a letter from Liszt praises them almost extravagantly. Their long practice enables them to learn a piece of some length in one hour! and a year ago they had already "in the head," as the Germans express it, seventy different pieces! They are truly masters of their instruments, and should they come over here, they would afford a new opportunity for us to cultivate our tastes, at least in execution, and for the study of national music. They dress in a rich national costume, which adds not a little to the effect of their appearance on the stage or in the concert room. A. W. T.

A BEAUTIFUL COMPLIMENT. One of the most beautiful compliments we ever read came before our eyes this week. It may be old to many, but it will bear repetition: Reynolds, the celebrated artist, painted a portrait of Mrs. Billington, the vocalist, representing her as St. Cecilia — the eyes turned towards heaven, listening to a choir of angels, faintly introduced on the upper part of the painting. Haydn, the composer, was present just as Sir Joshua was giving it the finishing touch, and his opinion of its merits was asked by Mrs. Billington. "It resembles you," said Haydn, "but it has one great fault." "And what is it?" asked Mrs. Billington with inquietude, fearful that the artist might take offence. "The painter," continued Haydn, "has represented you listening to the songs of the angels; he should have painted the angels listening to your enchanting notes." Flattered by such compliment, the beautiful Billington threw her arms round Haydn's neck and kissed him.

An interesting display of *Tableaux vivants* recently took place at Stuttgart, under the auspices of the Musicians and Painters. Loewe composed a prelude, and between the pictures, music of Mozart, Beethoven and Weber was performed under the direction of the veteran Lindpaintner. The series proceeded historically, representing some of the most famous pictures of the great artists.

## Correspondence.

[Letter from Germany.]

### The Conservatory of Music.

LEIPST, March 22, 1852.

Music has made so much progress within the last few years, that the importance of a more extensive and thorough course of education is beginning to be felt; and this is especially the case with those who have made the greatest advancement. It has not been generally known in our country, that there is enough in music to occupy years of close application. The older singing books, published some fifty or eighty years ago, contained a few pages of "Rules," giving some directions as to finding the "mi," and describing the different kinds of time; and a man who could so explain these that no one could possibly understand him, was thought to be musically learned. Many a time have I heard the exclamation: "What, devote his whole time to music!" as if it was quite impossible that one could find anything to study in it for more than an evening or two in a week, for two or three months. Even now there are but very few who have any just conception of the previous preparation, time and labor necessary to thorough knowledge in the science, or skill in the art. The subject is better understood this side the Atlantic, and especially in Germany, where for many years music schools similar to our law, medical and theological schools, have been established. It is exceedingly difficult, nay, quite impossible, to obtain a thorough musical education at present in America; for, although we have good musicians, they are scattered about through the different cities, and one cannot avail himself of their instructions but at great inconvenience and expense; and it is found to be a quicker and a cheaper way to come to Europe, if one is determined to make himself in good earnest a musical student.

The inquiry has often been made: What are the musical conservatories of Europe? what are their advantages? and how may one avail himself of their privileges? With the design of answering, in part, these questions, the following account of the Conservatory here has been prepared. It has been written by a young gentleman, a Bostonian, a graduate of Harvard University, now a musical student and member of the Conservatory — Mr. J. P. When young Americans, having good natural talent, favorable early musical associations, and a sufficient preparatory education, shall devote themselves like Mr. P. to the thorough study of musical science and art, we may look for the rapid progress and success of music in our land, and may hope to realize some of the advantages for which it was designed.

"THIS INSTITUTION was founded in 1843, under the patronage of the King of Saxony, and with the valuable co-operation of the Capelmeister, Dr. FELIX MENDELSSOHN BARTHOLODY. Its reputation spread so rapidly, both in and around Germany, that at the close of the first half-year it numbered forty-four pupils, thirty-three male and eleven female. At the commencement of the second term, the number had increased to sixty. These pupils are attracted thither not only from all parts of Germany, but from Belgium, Holland, Denmark, Norway, Russia, England and America.

"An institution like this, whose object is to give the student a thorough foundation in all branches, the knowledge of which is indispensable

to every good musician, and to enable him to perfect himself theoretically as well as practically, has this advantage over private instruction—that by the participation of several scholars in the same immediate object of study, it awakens and keeps alive in them a true musical feeling, stimulates them to emulation and hence to industry, and preserves them from partiality or one-sidedness in the formation of their tastes, a fault against which every artist should be particularly cautious, during the progress of his studies. It has also the advantage of cheapness. Each student pays about \$60 a year, for which he receives instruction in all branches. This moderate sum, as one can readily see, must bear a very small proportion to the expense of private instruction.

"The theoretical part of the education consists of a complete course of three years. The pupils are divided into six classes, and a new term commences every half-year; though if one is sufficiently prepared, he can enter any of the advanced classes at the time of his admission into the Conservatory. The first year is devoted to simple Harmony; the second to Harmony and Simple Counterpoint; and the third to Harmony, Double Counterpoint and Fugue. The study of *Composition* and *Musical Form* constitutes a separate branch, being under the charge of a different instructor. It comprises all the different forms of vocal and instrumental composition, with the analysis of classical works. There are also exercises in playing from score and the art of conducting an Orchestra. The Italian language is also taught to those who devote themselves principally to singing. Lectures are given twice a week by an eminent Professor on the History and Aesthetics of Music, and the science of Acoustics with experiments. So much for the theoretical course.

"In the practical branch also, instruction is given in classes. No limited course can be prescribed, however, as everything here depends on the talent and industry of the scholar. The vocal department is patronized mainly by females, and for those who pursue the study, exercises in Declamation are given, to improve their pronunciation, and fit them for the stage. The instruments that are made the principal objects of study are of course Piano and Violin, and each student is obliged unconditionally to devote himself to one or the other of these two. The violinists are exercised in Solo, Quartet and Orchestra playing. The organ is unfortunately not much attended to. Those, who desire to learn the common wind instruments, can do so by paying an extra fee, though it does not form part of the regular course. An opportunity is afforded to those who particularly excel on any instrument to appear at some public performance, either in orchestra, chorus, or solo.

"Besides the regular exercises, the pupils meet together one evening in the week, and those who have studied any work to the satisfaction of the teacher during the past week, perform it for the benefit of the whole assembly. These soirées are attended by the friends and families of the Professors, and frequently by distinguished artists who are visiting the city. As for instance, the past fortnight the students have been inspired by the presence of the first of living German composers, Dr. ROBERT SCHUMANN. He has twice honored these assemblies with his presence, and several of his compositions were performed in his hearing, at which he evinced great satisfaction. His wife also accompanied him, and played several pieces. This lady (formerly CLARA WIECK) ranks among the first pianists of the day, and certainly stands at the head of those of her sex.

"Two examinations are held every year, one a private one, at which the pupils are classified according to the progress they have made,—and one, a public exhibition or concert, at which the more advanced only are allowed to appear, either as composers or performers. The privilege of attending the rehearsals of the series of concerts that is given every winter in the 'Gewandhaus,' as well as of most others, is also afforded to the pupils.

"The Government of the institution is entrusted to five gentlemen, who are professed admirers of

the art, and who discharge their office without compensation. The discipline is by no means more strict than every scholar who zealously engages in the study of music, would willingly submit to. The regulations are very simple, viz., that the scholars shall attend regularly the exercises, appear at no public performance without special leave, and in general conduct themselves orderly and submit to the direction of the Government of the Institution. Each pupil on leaving the Conservatory, receives a testimonial or *degree*, stating his time of study and his comparative proficiency in the art.

"As was said above, the expense is comparatively trifling, and within the means of almost every aspirant for musical knowledge. A fund has been given by the King of Saxony, by which a limited number, whose means will not otherwise allow it, can be educated free of expense.

"The professors of the Institution are such as enjoy a universal reputation, and are many of them of Mendelssohn's own selection and appointment. Among them are MOSCHELES, Instructor of the Piano, DAVID of the Violin, and HAUPTMANN of Harmony.

"Such are the main features and advantages of this system of musical instruction. It were to be wished most heartily by all lovers of music, that such an Institution could be founded in every large city of our own country. The rapidly growing taste of our good people seems to demand some such effort, and from present appearances we may certainly encourage the hope. Objections have been made to the system of instruction in classes, but these are equally applicable to other studies as well as music. To be sure, where a pupil in a *private lesson* receives the undivided attention of his instructor for the space of an hour, in the *class* he receives individually only a fraction of the same. But this comparatively trifling evil is more than counterbalanced by the advantages, as we have above hinted. The pupil becomes acquainted with many different styles, sees the beauties and the faults of each, and is imperceptibly led in this way to the formation of his own. Again, by being constantly compelled to perform before others, he cannot fail to acquire a degree of confidence, which is beneficial and necessary to every public performer. How often do we see an instance of a private pupil, when summoned unexpectedly to an exhibition of himself, completely thrown off his guard by the presence of an assembled company, and so far from doing himself justice, making a total failure. If time admitted, we might enumerate many other advantages, to the truth of which we can testify from personal experience. As it is, for the present, our word must be taken for it, and we can only conclude with the hope, that the little insight we may have given into the system and zeal with which exertions are made in Europe in the cause of this absorbing study, may be of some slight assistance in stimulating our musical countrymen to similar endeavors."

The foregoing will be read with interest, especially by such young men as are thinking of fitting themselves for the musical profession. The time is past when one can expect to succeed well, who takes up music and pursues it professionally without a suitable previous preparation. It is not necessary, indeed, that all teachers should be learned musicians; many excellent teachers in different musical departments there may be, who have made but little progress in musical science; but still we need such as shall be able to pursue musical investigations, and give tone to the general character of American music. Such we shall have when men like Willis, Parker, and others whom we might mention, devote themselves to the work.

In addition to what Mr. P. has said, we will remark in relation to expense, that it will cost a man about as much to live in Leipsic a year as it will to live in Boston or New York a year. One may, perhaps, live somewhat cheaper here, but

this is not realized often. And the young men who come here generally find the expenses considerably more than they had been led to expect. Some live on four hundred dollars, more expend six hundred, and it is not safe for one, who has been accustomed to city life in the United States and who intends to attend the concerts, (which is quite necessary), to make his calculations to get along with less than about eight hundred dollars per annum; and then he must not be disappointed if he finds himself minus say two hundred dollars at the end of the year. But if a man has tried it and finds that he can live on five hundred dollars per annum in New York; then he may safely conclude that the same sum will answer his purposes in Leipsic, or other German cities.

In addition to the names of Professors given by Mr. P. we will add the following, all of which are to a greater or less extent connected with the Conservatory; RICHTER, RIETZ, PAPPERITZ, PLAIDY, WENZEL, BECKER, DREYSCHOCK, (violinist), HERRMANN, and KLENGEL.

Success to the young men of America, who, *having the necessary talent*, shall devote themselves to the study and advancement of musical science and art in the land! By-and-by, when we shall have some MARY LYON to devote herself to the work, we shall have a Conservatory, with the buildings all erected and *paid for*, like the Mount Holyoke School in Massachusetts. L. M.

## Dwight's Journal of Music.

BOSTON, APRIL 24, 1852.

### The Old Church Modes or "Tones."

There has been manifested of late more or less of a tendency, in the sphere of Sacred Music, to go back for models even to times earlier than Art itself. The severity, solemnity and grand simplicity of the old ecclesiastical chants has won many to the belief, that here was the only *sacred* music; that in those old traditional tunes, plain, yet inimitable, the prayers and pious aspirations of Christendom once for all were inspired with a form of utterance, to be forevermore repeated in all public worship. It is the same sort of sentiment, which led Cornelius, and other painters of his school, to try to shut out the daylight of the present, and paint by the dim, consecrated halo of a Past, when faith was more in earnest than it now seems; and Schlegel to do the same thing in literature. Elegant treatises and collections are multiplied in England, setting forth the beauties of the Church Modes in Music; and it is even intimated by the zealous ones in this direction, that the richer modern music, the Masses of Haydn and Mozart and Cherubini, the Oratorios of Handel, &c., are a degenerate, worldly music, compared with these inspired, and as it were, ordained forms of solemn song.

How reasonable this is, may appear from a few considerations, which we only briefly hint.

Music has passed through three states: the state of nature; the state of prescription, or ordinance; and the state of Free ART. Which is the highest? Which should afford most full and perfect utterance to man's highest, holiest aspirations,—in a word to the Unitary, the Religious sentiment?

All histories of Music open with quotations



from the bibles and traditions of the nations, showing its earliest *public* uses to have been religious. The simplest language which the private or the social heart knew for its joys and griefs, was naturally the best that could suggest itself to the fresh instincts of the early races for their temple service and communion with the common Parent. Slight must have been the difference *then* between secular and sacred music. It was *all* sacred, for it was of the heart; it was *all* secular, for it sprang spontaneously from child-like intimacy with nature, when the sense of the supernatural was not divorced from any natural experience.

And what sort of melodies were those thus born in common life and consecrated at the altar? Mere stammerings and ignorant gropings after Melody; simple, rude and grave (they would *now* seem), even although mirth-inspired — for there was no *Scale* of tones established, and of course no *Harmony*; nor was there through all the glowing period of Grecian art, in which we hear such marvellous effects ascribed to Music, nor even until far down into the Christian centuries. — Talking began before grammar; and Music began before Scales, Thorough Bass, or Counterpoint.

It is not to be wondered, that these primitive rude germs of Melody, adopted into the keeping of the first ministers of religion, Pagan, Hebrew, or Christian, should have become traditional and stationary models, consecrated as the sole legitimate forms of music, so that they really checked the free and natural unfolding of the Art. In the history of Music, as in our own lives, it may be true that the ghosts of our past habits, if we respect them too much, paralyze present endeavor. As every religion, every *cultus*, however true and fresh out of the heart and heaven *once*, almost immediately entered its slow phase of superstition, dogmatism, and exclusivism; so these first tuneful aspirations of an age before Art, being adopted by the church, became dull psalms and ordinances, which the creative genius did not dare to overstep. As the priests took the conscience and the thinking of men into their own keeping, so they became the keepers of the infancy of Music; and closely was the child kept to its cradle, as if it had no destiny beyond, — rocked by certain rules and theories out of the brains of bookish monks and pedants, who allowed it only that expansion and no airing in the secular and growing world of nature and of genius. Those rules and theories, (the slowly creeping so-called *Science* of Music), as well as the plain old stock of tunes and chants out of whose substance it was all derived, were a *Greek* legacy, — an outright adoption of the Greek Modes or Scales, which were no scales at all, — at least not Nature's Scale, — inasmuch as they had not the means of Harmony, but were to a great extent mere barren sequences of notes in unison. Yet to their conventional and scarcely melodious series, to their consecrated poverty of tones, was all the science of the priestly guardians of Music limited. The Music of the first five or six ages of the Christian Church consisted of the simple *Canto Fermo* or "Plain-Chant," called after Ambrose and Pope Gregory, which was sung in unison or octaves. No harmony, no *parts* appear in the old Missals, Rituals, and Antiphonaria. Indeed, says Dr. Burney, "the chants of the first ages have no other constituent part of good music than that of moving in some of the intervals belonging to the Diatonic scale; nor do

any stronger marks of selection and design appear in them, than might be expected in a melody formed by a fortuitous concurrence of musical sounds." (Vol. II, 41.)

Nor is it to be wondered, again, that out of this very self-denial and limitation there should have been a certain positive gain of masculine vigor and sublimity. The superior richness and variety which some enthusiasts about the "only genuine" old sacred music find in the Ecclesiastical or Gregorian *Tones*, so called, is not to be set down *altogether* to imagination and to the peculiar ears of "Pusey-ism." We may smile at their assertion of the degeneracy of all modern music, as if every deviation from the twelve church Modes or Tones or Scales, were a corruption and approach to worldliness. We may point also to the fallacy of supposing that the old works were richer in their twelve scales, borrowed from the Greek, than we are in our two, which we call Major and Minor. We may easily show that their twelve *authentics* and *plagals* were simply our *one* scale in a *sheathed* state of half-development, (as Goethe says that snakes and fishes are sheathed men). The seven notes of our natural Diatonic Scale were the fixed elements of each and all of them; the semi-tones had not yet got their arms out; and at this point the serial unfolding was arrested. Yet we may well admit that each Mode had a genius, or character peculiar to itself. Only it was the character acquired by various modes of *limiting* oneself in Melody. They were so many arbitrary species of self-denial, such as the limiting of thoughts and words to lines of certain length and rhyme, which Byron thought not altogether uninspiring when he buckled to it. Let this serve for the present. We shall resume the subject more particularly.

#### Franz Schubert.

It is not generally known that this rare genius manifested itself in other fields of the musical art, besides that of the immortal Song-composer. But since his early death, day after day has been disclosing manuscript upon manuscript of his, in which his creative activity and rich imagination had been embodying themselves in all the greater and lesser forms of composition. With a true Shakspearian carelessness about present fame, he published little or nothing of these; but, writing because his soul was full, because he could not help it, he left the beauteous offspring of his brain to find their own way in the world, as chance or the concern of admiring friends might rescue this or that opera, symphony or quartet from the fate of mere waste paper. In the hands of his heirs in Vienna, these piles of MSS. became as good as bank bills, or stock-certificates in the ever growing, never depreciating fund of his artistic fame.

Our friend, Mr. H. Perabeau, has kindly furnished us the following statement with regard to the compositions Schubert left behind him. Brief as it is, it includes truly an astonishing catalogue!

"FRANZ SCHUBERT was born on the 31st of January, 1797, and died the 19th of November, 1828, in Vienna. This talented composer lived and died almost unnoticed by the world at large. Devoted exclusively to the art and not seeking fame, he wrote in his short career about 145 musical works. A great admirer of BEETHOVEN, he may be said

to have been the only one approaching this immortal master in the conception of elevated and grand ideas in his symphonies, and *unsurpassed* in his celebrated Songs. Having studied music without any master, his instrumental compositions sometimes overleap the general plan and unity of the whole, bringing in quite foreign parts, which sometimes would have been better omitted. As to the difficulty of execution, he never took any notice of it, but wrote whatever his genius dictated at the moment, thus making his works very difficult. Among his works we notice:

"His first Quartet for strings, op. 29, in A min.; two Quartets, op. 125, in E flat and E; grand Quartet op. posth. in F; grand Quintet for piano and strings, op. 114, in A maj.; first grand Trio for piano, violin and 'cello, op. 99; second grand Trio for piano, etc. op. 100, in E flat, a famous work; Serenade for piano, violin and 'cello, op. 124; *Rondo brillant* for piano and violin, op. 70; three Sonatinas op. 137; many compositions, as Sonatas, Marches, Variations, etc. for piano with four hands; two grand Sonatas for piano alone, op. 42 in A min. and op. 53 in D; three grand Sonatas (op. posth.). Many compositions for piano alone. Mass for four voices and orchestra, op. 48; another, op. 141; *Tantum ergo*, four voices and orchestra, op. 45; two *Offertoires* for soprano or tenor, with orchestra and organ, op. 46 and 47; *Antienne* for Palm Sunday, four voices, op. 113; the 23d Psalm, for two sopranos and two contraltos with organ, op. 132. Songs for four male voices, op. 11, 14, 16, 17, 28, 61. About three hundred Songs, to words by Goethe, Schlegel, Ruckert, Heine, etc.

"Most of his works were left in MSS., as: six Masses; twelve Symphonies, of which MENDELSSOHN had one (in C maj.) published; ten Operas: viz., the *Spiegelritter*, *Teufels Lustschloss*, *Claudine de Villa Bella*, *Rosamunde*, *Les Conjurés*, *Die Minnesaenger*, *Les Amis de Salamanque*, *Fernando*, *Fier-à-bras*, *Le mauvais Ménage*, and two unfinished ones: *Adraste* and *Sacrotale*.

"Among his Songs published after his death is '*Die Waldesnacht*,' by Schlegel, undoubtedly the greatest of all his Songs. The figures in the accompaniment carry you on like the storm-wind through the old pine-woods, which fall cracking before this mighty element; the lightning flames in the dark night, etc. '*Gruppe aus dem Tartarus*' ("Groups from Tartarus") by Schiller, is another very characteristic Song. Very many of his fine compositions are still unknown.

His too powerful and active spirit destroyed his body in the bloom of life, (31 years old,) as was the case with MENDELSSOHN, WEBER, MOZART, etc. His last request was, to be buried next to BEETHOVEN.

"THE THREE MUSICAL JOURNALS." — Such is the title of a very friendly editorial in the last number of Mr. WILLIS'S "Musical Times," welcoming our advent. Kind words, indeed, have saluted us from almost all quarters of the Press; and they are the more encouraging, that we have not in any instance sought them, and that we fancy we detect in their tone a certain genuine cordiality, distinguishing them from mere puffs in the way of business. We really think of appointing some one steward and secretary to our vanity, who shall take pride in editing a *Leporello* catalogue of our conquests in this line. But we especially value the aforesaid generous notice

from an older contemporary in musical journalism, since it at once establishes a true relation between our several enterprises (all to one good end, however, let us hope,) instead of that foolish and unnecessary notion of rivalry. We cannot forbear copying the piece, which is as follows:

We have received from our friend, Mr. Dwight, of Boston, the first number of his very attractive *Journal of Music*. It looks trim, tidy and Boston-y, very handsome type being put upon very handsome paper. A peculiarity of the journal is, that no music is given, the columns containing exclusively letter-press matter. The contents bear more or less the impress of Mr. Dwight's own mind, the quality of which is admirably known to ourselves, and to a large circle of readers.—There are now three journals in operation, devoted to the general interests of the art of music: *Dwight's*, the *Musical World*, and our own.—Well—this is not too many, (considering the large public they appeal to.) There is room enough for us all. Particularly so, because the three papers will differ essentially in their distinctive characters. Time, we doubt not, will fully develop what we will not, here, nearer define. The *Musical Times* will be essentially professional, useful, and educational. Perhaps we have a right to claim this character for our journal, from the peculiar advantages which we accidentally possess over others. Mr. Dwight, we observe, disclaims in his editorial article any "ex cathedra" character for his paper, (though we half suspect the entire justice of his disclaimer) his language being "Without being in any sense a thoroughly bred musician, either in theory or practice, we have found ourselves, as long as we could remember, full of the appeal which this most mystical and yet most human Art, (so perfectly intelligible to feeling, if not to the understanding,) has never ceased to make to us, &c." A plan has been projected, to stamp the *Musical Times* with a character peculiar to itself, which will distinguish it from every other paper.

This is as it should be, and as we would have it. There is room enough for all of us. The field is vast, and cannot be covered by one journal, unless that one be endowed like a great University of Art, with editors, professors, libraries and treasury unlimited. We by no means dreamed of instituting the musical journal, but only of contributing, in journal form, and in our own way, (which of course cannot be just that of any body else) our mite to the cause of true and worthy views of Art in our community;—perhaps even something approaching a philosophy of Art and of the Beautiful. We hope to make an æsthetic paper; looking at music and the other arts mainly from the æsthetic point of view, as so many expressive languages and utterances of what is best and deepest in the human soul; and only secondarily and incidentally from the scientific point.

Mr. Willis marks out for himself a most important and interesting field of labor. We need his "professional" expositions of the science and productions of the divine art; and we doubt not his entire competency to the task. He proposes to "teach by mail," that is, to give "a complete course of musical instruction through his weekly columns." The course will comprise: 1. Elementary instruction; 2. Harmony and Counterpoint; 3. Musical Form—or the Architecture of music (showing the musical structure of compositions, such as Sonatas, Symphonies, &c.); 4. Instrumentation." This feature of the "Times" we can commend to all who wish to know more about music; and we may add that the contents of the last number altogether are full of interest and instruction.

From our other most enterprising, business-like, news-crammed musical neighbor in Gotham, the *Musical World*, we must also acknowledge a flattering welcome, although it assigns us a province too much like the German town of *Weissnicht-wo*, in saying that our articles will be read with pleasure "especially by the transcendental lovers of music."

Still our plans for *News* are balked! This time the evil spirit of the East wind is answerable in part. A budget of interesting New York matters, "Philharmonic," "Eisfeldt," &c., has come to hand just as we go to press. But it will do next week.

We only find room to say that THALBERG positively comes over late in the summer.

### Musical Intelligence.

#### Local.

Mrs. DE RIBAS. Miss Garcia has in years past contributed not a little to our higher musical occasions. In the Oratorios of the "Handel and Haydn," her sweet and flexible voice, and modest, sincere style were always agreeable. The Complimentary Concert announced for her in another column, to take place next Saturday, should prove that Bostonians appreciate their obligations both to herself and to her husband. Sig. DE RIBAS is one of our most useful musicians; in our principal orchestra, from the Academy time to this, his oboe has been remarked as one of the good points; and this inclement winter, in spite of very poor health, he has been always at his post.—By the way, looking over an old volume of the *London Musical World*, (for 1837,) some days since, we chanced upon the following notice of his brother and himself:

MR. RIBAS'S CONCERT took place on Wednesday evening at the Hanover Square rooms, to a large and fashionable audience. The scheme was both various and excellent, but too long. Mr. Ribas performed an adagio polonaise, and a fantasia on the flute, both his own writing, with exquisite purity of tone and polished execution. His brother too—quite a lad,—distinguished himself in a solo, by Vogt, on the oboe. He will become a very fine player, for his tone is beautiful, and his execution already surprising for his years.

Our friends of the MENDELSSOHN QUINTETTE CLUB, during the storm last week, made a little professional excursion to the valley of the Connecticut. After performing, to great acceptance, at an Academic Exhibition at Amherst College, and giving a concert in Northampton, they passed the next morning, socially and musically, with the GOLDSCHMIDTS on Round Hill, where they were most cordially received. Quintets, &c. were tried over, Mr. Goldschmidt at the piano. And we happen to know, (what perhaps our friends will like to know was said not merely to themselves,) that their style of playing classic music was warmly commended by their hosts.

The Club are to give a series at Lawrence.

There is absolutely no chance of a concert in Boston from Mrs. GOLDSCHMIDT. She considers the three announced as due to the New Yorkers, as they were disappointed in the last serving round, owing to the death of her mother. They break up the Round Hill nest in a fortnight, and make the rest of their brief stay in America at New York.

For the farewell concerts an orchestra of eighty is engaged, of the very best artists in that city, to be led by BURKE. Also M. ARFY, the violinist, and BADIALLI, the noble baritone, with whom Mrs. G. is to sing a duet from the "Huguenots." Mr. GOLDSCHMIDT has composed a concerto for piano with orchestra for one of these occasions. For the rest, as far as we can learn, the repertoire is to be mainly the old one; in spite of excellent appeals in the *Courier and Inquirer* and the *Tribune* for one classical programme.

We heard Mr. WOLOWSKI on Saturday. It was a thin house and therefore perhaps uninspiring to him. In

spite of the skill displayed, the breadth of harmony, &c., we still could not see the use of playing on two pianos with one pair of hands. But Mr. W. is full of conviction that there is something in it, something suited to a genuine want or impulse of certain musical natures, like his own; he wishes it understood that he was embarrassed that night by the fact that one of the instruments was new, and therefore to the fingers like new boots to the feet, we suppose. He is not daunted, but seems very much in earnest about giving a fair sample of his talent by another concert in Boston, for which he is now in New York to engage the assistance of a pair of *prime donne*. These may more attract the multitude, but the delightful Quintet of Beethoven that night by the MENDELSSOHN CLUB was one of the sweetest possible crumbs of comfort, amid what did seem to us rather an indefinite waste of skilful,—we can hardly say clear, or expressive,—execution of quite poor music. Did LISZT really write such a *farrago* as that "Fantaisie on the Revolution of '48," with the 380 notes in one bar? If so, it was unworthy of him.

The set of Mazurkas by CHOPIN was of course good; but how strange the style, how headlong the time, how perplexing the expression, of that rendering of them!

We do not condemn, since Mr. Wolowski seems to feel it in him to convert us to his manner—two pianos and all—by repeated trials. He is an exiled Pole, of high birth and feelings, who has suffered, had trying and romantic experiences, and should feel music, like a soul that truly needs to love it. In all this he has our sympathy; but after Goldschmidt, Jaell, Rackemann, Lange, &c. &c., we must in honesty say we missed much in his playing, though the *Dailies* said that everybody was delighted. Whose fault is it, if Mr. W. expects too much of Boston?

#### New York.

MADAM THILLON is still singing, and still more acting, Auber's operettes at Niblo's.—Mrs. BOSTWICK has given a concert at Brooklyn.—We were hoping the good genius would inspire our "Hafiz" to write us somewhat about those EISELDT'S QUARTET SOIREEs; but how can an Eastern poet sing through such East winds as ours?—so we must even borrow from his friend and ours, "Howadji" of the *Tribune*, who says:

MR. EISELDT'S Concert of Saturday evening April 3, is not less fair, as it recedes in memory. A programme with no lesser name than Spohr, and the others, Beethoven, Mendelssohn and Haydn, may well "give us pause" awhile, and we be still the gainers. We liked best the performance of Beethoven's Quartet. The instruments went as one; they sang like a dreaming organ—if organs do dream, or if in dreaming they sing. A musical friend near us preferred the Haydn Quartet, and we could not quarrel. In fact, like certain other artists, the gentlemen of these Quartets, are always good. Their degrees are upward from that. Sometimes they may be better, often best, but never less than good. President TIMM, of the Philharmonic, assisted them. We had not heard him in public for a long time. But custom cannot stale the pleasure of his smooth, neat, clear and graceful performance. The notes do not sparkle from his touch, but they drip translucent from his fingers. His style has a transparent character, like the watery richness of musical glasses. It is fine, not forcible,—sweet, not magnificent. His Excellency's fingers are almost dandies, so point-device they are, with such white-kidded daintiness they trip along the keys. For President TIMM, among musicians, amateurs and the public, there is but one party, and its name is legion—the party of his friends.

LECTURES ON MUSIC. WM. HENRY FRY, Esq., proposes a course of lectures upon the Science and Art of Music, and upon the most colossal scale. Yet imposing as is his programme, it does not seem to us impossible, and of the very great benefit and actual necessity of such an undertaking there is no doubt. Mr. Fry's proposition is nothing less than to give a general, and, to a fair extent, adequate comprehension of the whole subject of musical composition, including its scientific relations, its history, its ethics and its æsthetics.

To accomplish this design, which implies extensive illustration, the following essentials are named: A corps of principal Italian vocalists; a grand chorus of one hundred singers; an orchestra of eighty performers; a military band of fifty performers.

Lectures of this scope are clearly not matters to be lightly undertaken and executed, and ample time is allowed for preparation, because negotiations must be commenced with artists. Ten lectures are proposed, at five dollars for the course, and ten thousand dollars is the estimated whole expense. The proposal has a lordly air, and it promises such real advantages to the many who love music and yet know nothing about it, that we shall hope for its entire success.—*N. Y. Tribune*.



## England.

LONDON seems to be the point to which just now the nervous fluids in the European body musical are setting the most strongly. In the great world, the musical centre shifts about from season to season; though most of the said shifting is but a pouring back and forth out of one glass into the other, between London and Paris. But go to the lesser world of many a German city, if you would find the tuneful humor moderate and constant, as the daily air we breathe, with the supply of means and skill unailing. And first:

**THE TWO OPERAS.** The first-class *prime donne*, *tenors*, *bassi profondi*, &c. are now all in London, or have their faces set that way. The Royal Opera was to commence on Saturday, March 27th, and Lumley's on the Tuesday following. The *Evening Gazette* sums up as follows:

Both the Italian Opera Houses selected "Maria di Rohan" for their opening night. At Lumley's Fiorentini, Ida Bertrand and Ferlotti, appear in this singular opera. At Covent Garden, Castellani, Mdle. Seguin, Tamberlik and Ronconi, take the principal rôles. This selection forebodes a severe competition for the season of 1852, and proves Lumley boldly defiant as he challenges Ronconi in his greatest rôle, and makes play for the prize from the very start. Both managers by their programmes and lengthy notices from journals friendly to them, promise largely for the amusement of their patrons. Lumley offers two operas new to London, one by Prince Albert's brother, and the other by Flotow, a composer of some distinction in Germany. In "Martha" Madame Sontag has achieved great success. "The Martyrs," brought out here by the Handel and Haydn Society as an oratorio a few years since, is promised at the Royal Opera, to introduce Tamberlik in the hero. "William Tell" is also set forth as the great opportunity for Ronconi, Fornes and Marini. To meet this, *Don Giovanni* is to have Sontag, Cruvelli and Wagner, as Zerlina, Donna Anna, and Elvira. "Carl Benson" declares Sontag has fallen off and now sings in the French *tiny* style. He also considers Grisi decidedly *passé*, but admits Tamberlik and Fornes to be first rate.

BALFE's new opera, "The Sicilian Bride," produced at Drury Lane, seems to have been an entire failure.

**THE TWO GRAND ORCHESTRAS.** The Old and the New "Philharmonic" have each given their first concert. The old society has long stood among the first orchestras in Europe and exercised a sort of prescriptive right of acting as interpreters in chief of the great symphonies of Mozart, Beethoven, &c. To this they grew by yearly study upon these great works, after being at first staggered by the "uncouth singularities" of this latter giant, in whose "Pastoral Symphony" they were wont to curtail the lovely Andante! They have been charged with too exclusive a regard for the old masters, too narrow a definition (practically) of the word "classic," with black-balling men of the first merit, like Moscheles and Costa. But COSTA now is their conductor, and the Society is said to be more liberal towards new composers, as well as more truly than ever up to the classic standard in performance. The sound of the new Berlioz trumpet seems only to have aroused new energy and courage in the old camp. The concert was on the 15th ult. and the room filled with subscribers. See what a programme!

**PART I.**  
SYMPHONY—No. 12. . . . . Haydn.  
ARIA—"Land of My Sires," Mr. Sims  
Reeves, (Joseph) . . . . . Mchul.  
CONCERTO—No. 2, Piano Forte, M. Halle, Mendelssohn.  
ARIA—"Ho spavento," Madame Castellani,  
(Atalia) . . . . . Weber.  
OVERTURE—"Zauberflöte," . . . . . Mozart.

**PART II.**  
SINFONIA EROICA, . . . . . Beethoven.  
ARIA—"Ah ritorna," Madame Castellani, Mendelssohn.  
VIOLIN FANTASIA—"Lucia di Lammermoor," Signor Sivori, . . . . . Sicori.  
DUETTO—Madame Castellani and Mr. Sims  
Reeves, "Don Giovanni," . . . . . Mozart.  
OVERTURE—"Preciosa," . . . . . Weber.  
Conductor, Mr. COSTA.

The "new Philharmonic" opened in Exeter Hall, before an audience of two thousand. The orchestra numbered one hundred and thirty instruments, and we can judge something of its composition when we are told that Sivori and Bottesini, whom we know, headed respectively the violins and double-basses. Its stringed band numbers sixty-eight. What could the other sixty-two have been? we read however of twelve harps employed for certain occasional effects. With HECTOR BERLIOZ for conductor, and such forces waiting on his baton, and

the "Jupiter" symphony to begin with, the orchestral art was surely glorified on that occasion! The programme, though the society found the ground of its existence in the desire to cultivate acquaintance with the noteworthy of modern, as well as the old standard kinds of music, is this time mainly very sound and orthodox, except in the selection of the first part of the "Dramatic Symphony" of "Romeo and Juliet" by BERLIOZ. We give the whole:

**PART I.**  
SYMPHONY in C—"Jupiter," . . . . . Mozart.  
SELECTION from Iphigenie in Tauride, . . . . . Gluck.  
TRIPLE CONCERTO—Piano Forte, Violin, and  
Violoncello, M. Silas, Sivori and Piatti, . . . . . Beethoven.  
OVERTURE—Oberon, . . . . . Weber.

**PART II.**  
The first part of ROMEO AND JULIET, a dramatic Symphony, with Solos and Chorus,  
by Hector Berlioz.  
FANTASIE—Contra Basso, Signor Bottesini, Bottesini.  
OVERTURE—"Guillaume Tell," . . . . . Rossini.  
Conductor, HECTOR BERLIOZ.

Most of the critics seem to have given in to Berlioz, and express wonder and delight at the bold and singular effects of instrumentation in this dramatic symphony.

The CLASSIC CHAMBER MUSIC on all its dozen social hearths was still glowing bright, diffusing genial warmth. HALLE still stands at the head in this kind, as pianist.—MR. AGUILAR gave three soirées devoted exclusively to the Piano Forte works of Beethoven.—MR. DANDO's fifth Quartet Concert comprised Haydn's Quartet, No. 26; Mendelssohn's Trio in C minor, with Miss Loder for pianist; Mozart's Quartet, No. 7; and Spohr's Double Quartet, op. 87, together with five German songs.

Of our old friend LOUIS RACKEMANN, the London *Musical World* says: "He has announced a *soirée musicale*, when he purposes playing, in conjunction with M. Molique, sonatas by Mozart and Beethoven, and several of the piano forte works by Mendelssohn, Chopin and Stephen Heller. The lovers of these authors will have a treat of a high order."

**ORATORIO.** The Sacred Harmonic Society and its rival the London Harmonic, were fully engaged upon oratorio, with seven to eight hundred performers and the best solo talent. "The Creation" had been performed by each; Costa's society having Reeves and Clara Novello; and Sarman's, Miss Birch, Locke, and H. Phillips. "Israel and Egypt" had been given by Costa's society. The chief singers were Miss Birch, Miss A. Loder, Miss Dolby, Mr. Sims Reeves, Mr. Lawler, and Mr. Phillips. "Samson" had been found so attractive with Sims Reeves in the hero, and Mrs. Endersson as Dalila, that another repeat was required. Beside those distinguished vocalists, Miss Dolby, Weiss, and H. Phillips took parts.—*Evening Gazette.*

**ORGANS.** The musical World of London is not content with all imaginable concerts, but luxuriates in large gatherings to hear new organs discoursed upon with the best skill and fancy in combination of stops by some very celebrated player.

Willis's great organ, left almost solitary and alone in the Crystal Palace, attracted thousands of church-organ amateurs to hear it well played.—*Id.*

KALOZDY's HUNGARIAN BAND had been playing at the St. James's Theatre. Berlioz heard them with high satisfaction, and observed, "they played with irreproachable precision."—See an article on an earlier page.

## LATER ITEMS.

Both the Italian opera houses commenced their season to fair, though not large audiences. The second opera presented at Covent Garden was William Tell, in which Marini appeared and Herr Ander, a new tenor from Germany, who failed to make a great sensation. Ferlotti, the new baritone, was successful at the other house, and Calzolari is said to have gained volume and flexibility of voice. Guasco and Negrin had not yet appeared—both have great reputé among tenors. The second Philharmonic Concert was honored by the Queen and Prince Albert's attendance. Beethoven's Pastoral Symphony was superbly rendered, and the old Society again claimed the highest orchestral honors. Sims Reeves, Ronconi and Castellani were the vocalists, but produced no marked effect on the audience.—*Eve. Gazette.*

A CONCERT AUDIENCE of 40,000!—The interior of the Crystal Palace, whose fate now hangs in suspense, was recently made the arena of a grand Musical Promenade, designed to aid the project of perpetuation.

The time fixed for the promenade was from two to five. At two only a very few persons entered the building, and the appearance in the vicinity at that time almost prognosticated a failure of the scheme. The accessions proceeded very slowly for some time, but they became at length so rapid that before 4 o'clock there

were not less than 40,000 persons present, of which number upward of 32,000 paid a shilling for admission, while the remainder had been admitted by ticket. From 3-1-2 till after 5 the entire length of the building was occupied with promenaders, the sides only being left vacant. From the moment when the doors were opened, the centre of the transept became again the chief point of attraction, though the favorite fountain had vanished. Here were the bands of seven of our choicest regiments, whose services had been handsomely granted for the occasion by the respective commanders; and a few minutes after, five of these opened the promenade by marching successively, playing as they proceeded to the stations which had been assigned to them; and they continued to play there during the whole period of the promenade, the intervals of rest being so arranged as to prevent any inconvenient jarring or contest of sounds. The building reverberated for three hours with a performance of standard pieces, as judiciously selected as they were admirably executed.

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